SCENE 1: Black curtains open to reveal a 200-foot-tall stage of a wall of fire with screaming souls inside.

SCENE 2: Journey through the dark city, ending in the hospital. The Detective meets the deformed, unrecognizable Ronald De Arte'. Ronald makes noises and writes strange symbols on a piece of paper for the Detective, and the Detective sneaks out of the building while an image of Ronald overlays.

SCENE 3: The Detective goes to the train station and boards a train. After everyone gets off, he remains. The conductor asks him to get off, but the Detective wants to go further into the city or even beyond it. Two more people board the train, which goes into darkness filled with loud humming, past an abandoned station, and into the last stop, nothing but a string of light bulbs. The Detective leaves the train, watching moths hit a light bulb.

SCENE 4: Outside the station, the Detective is surrounded by black dogs and their masters, men dressed in all black in heavy coats. Circling him, they attack the Detective, beating him and zapping him with an electrical prod before running away laughing. Struggling to stay conscious, **the Detective is approached by one of the two people on the train, a mean old man named Terry digging at his infected knee with a fly swatter. As they walk,** Terry questions the Detective if he remembers the detective motto (stay alert, concentrate, stay clean) but says there are "new rules" in the city. **Terry interrogates the Detective on whether he is coherent enough to form thoughts,** taking him to a hotel where the Detective is scared of the barking dog outside.

SCENE 5: The Detective and Terry **get a room from a drunk clerk,** having to share a room with knitters.

SCENE 6: Inside the hotel room are old women knitting and sewing sweaters and their buttons. They complain about their health and whether the Detective can understand the symbolism of the needle going through the thread. Terry and the knitters are frustrated he can't, so Terry explains that it represents the fabric of reality and a man named Hank Bartells. Hank is hoarding all of the city's electricity, turning foul and into "reverse electricity," which can absorb light. When around reverse electricity or Hank himself, you feel weaker and have to stay conscious to stay alive. They discuss ways to get into the inner city, such as the other man on the train with Terry, his kind-of friend Bill, who wants to kill the Detective. If they get into the inner city, they will have to look out for the black coats, like the ones that zapped the Detective, as well as "donut men," and deal with the bombardment

of emotions and memories of the past. The Detective claims this is no problem for him as he can stand on one foot. Terry and the knitters are amazed, Terry explaining that because of the reverse electricity, people can barely stand on two legs while being stationary, much less one.

SCENE 7: Dr. Dan Pink and Dr. Bob Platinum kidnap Ronald from the hospital and put him in their van. They take him to their secret laboratory and experiment on him, seemingly killing him and then bringing him back to life after that, dazed. Satisfied, Bob suggests they have malted milk, which enrages Dan because they have barely begun. After a short brawl, they discuss making Ronald into the image of "The Average Handsome Man" with no mistakes, "unlike last time." Deborah enters, suggesting to the men it'll be a lot of work. She asks them to go up to dinner, and after some encouragement from Bob, Dan agrees.

SCENE 8: Upstairs, Deborah has a lavish apartment with a poodle and maid. Deborah, Bob, and Dan eat a meal of strange, spicy vegetables in a thick soup. Deborah describes eating this food in a very sexual manner, leading her to ask Dan to stay the night. Bob is bummed out, but she reassures him.

SCENE 9: Ronald by himself, lonely, in the basement.

SCENE 10: While the knitters continue to marvel at the Detective's one-legged standing, Terry explains that some people can stand on both hands or one hand and one foot, but never one leg. The reverse electricity has made many people sick, some of whom get better then get worse again when Hank's trucks roll through the city.

SCENE 11: At the lab, the doctors strap a new mechanical device to the now partially electronic Ronald's chest to keep him charged. In a montage of surgery and malted milks, they work on his face, and while they are trying their hardest, the results are not coming out well. During a break, the two doctors get into a fist fight over who will apply his ears, compromising on each doing one ear. They continue working, applying a foam over the face and placing a new nose on his face.

SCENE 12: Later in the evening, Deborah inspects Ronald's new nose, impressed. Deborah wants Bob to come upstairs with her tonight, but Bob is suspicious of Dan working on the ears while he's gone. Dan petulantly agrees not to work on the ears, while Deborah and Bob go upstairs, telling him she has some new light bulbs and wire for him once inside her apartment.

SCENE 13: The moment they're gone, Dan breaks his promise and continues to experiment on Ronald, adding on an ear.

SCENE 14: Bob has strange sex involving the light bulb underneath the covers with Deborah.

SCENE 15: In the foggy morning, Dan has finished one ear and is working on the second.

SCENE 16: As they get ready for the day, Bob asks Deborah if he can stay the night again. She says maybe, but says yes to cleaning his hands. She gives candies for him to take for himself and Dan.

SCENE 17: Bob enters the lab and goes ballistic when he realizes Dan has placed the ears on Ronald. They get into a giant fist fight. In the aftermath, Bob realizes that Ronald's foam is looking better and better, so they pull switches to finalize his form. The finished Ronald looks slightly better but still not great, with ears not symmetrical and a completely bald head. They start to individually put brown hairs into the head, but after sticking in a few, they decide to just give him a wig instead, choosing a fluffy, red pompadour.

SCENE 18: With the wig now attached, Dan, Bob, and Deborah watch Ronald slowly come in and out of life, blowing out the power but just barely conscious. Deborah kisses both men and the three look out of the window into the city peacefully. Suddenly the power jerks back on, and Ronald, still being hooked up, flies up into the air then back down. The two doctors struggle to untangle Ronnie's wires and get into another fight while Deborah shouts for them to stop. Once calmed, they laugh about how Ronald flew across the room, calling him "Ronnie Rocket." To everyone's surprise, Ronald himself says out loud "Ronnie Rocket."

SCENE 19: Dan and Bob dress Ronnie up and hook him up to his new chest unit, testing his ability to speak as well. Ronnie can just barely repeat their words.

SCENE 20: The doctors paint a yellow line on the floor and teach Ronnie to walk.

SCENE 21: The trio show Ronnie, now wearing clothes and developing acne, Deborah's apartment. Although the poodle dislikes him, Ronnie likes the apartment and the radio. Ronnie blows out a toaster by being near it while plugged in. **A beautiful song comes on and Ronnie, although not able to repeat the lyrics, perfectly captures the song's melody. They realize that Ronnie looks younger**

than they originally thought, believing him to be a teenager that belongs in high school.

SCENE 22: A montage of Bob and Dan teaching Ronnie the alphabet and applying concepts to objects, like true and false represented by a coin flip.

SCENE 23: Deborah, Dan, and Bob get Ronnie ready for their meeting with the principal, Ronnie repeating the ABCs endlessly. Bob is nervous they will be caught, but Dan reassures him he and Deborah will present as Ronnie's parent and Bob as his uncle.

SCENE 24: They meet the old receptionist who introduces them to the principal. He asks them questions about Ronnie's history and says they will need to give him a new entrance exam. Dan tells Ronnie, still repeating the ABCs, to just fill in the bubbles he feels like.

SCENE 25: Ronnie is put into a room to do testing, being scolded by the receptionist for flipping pennies in order to answer the true and false section.

SCENE 26: Everyone returns to the principal's office. He explains that specifically in mathematics, Ronnie is a genius who they would love to have at their school. The principal tries to relate Ronnie's acne with the horrible conditions he and his classmates grew up in. Ronnie plugs himself in, looking off into the distance outside the window as he collects the dead flies out of it.

SCENE 27: Terry and the Detective wander the street, Terry pointing out a dazed customer unable to even buy pastries. Walking into **a small diner**, Terry tells a man standing on one hand and one foot that the Detective can stand on one foot alone, and the man cries.

SCENE 28: Inside the diner, everything seems normal. People are sitting around eating breakfast-type food. The knitters from the hotel catch up to them and swoon over the Detective's ability to stand on one leg outside the window. The Detective carefully watches the cook make his sandwich and the waitress deliver it, while Terry presents more riddles and symbolism with eggs and milk.

SCENE 29: Outside the diner, humans and animals alike begin to convulse and shake and slobber. The knitters watching the Detective retreat walking backwards. This activity and confusion comes from a giant black van with a large antennae on the top.

SCENE 30: Everyone inside the diner is now acting the same, having seizures, pressing themselves into their food, trying to strangle themselves, and more. Into the diner walks **a large, smiling man eating doughnuts** and his goons, the black coats with electrical prods we saw earlier. As the black coats zap the helpless citizens, the Donut Man mocks the Detective, face into his cheese sandwich, with a dangling donut.

SCENE 31: Outside the diner, the chaos has only gotten worse, people running around on fire.

SCENE 32: The black coats walk to each patron one by one. The man eating soup next to the Detective flings his arm back in shock, hitting the Detective in the face. Just as the black coats are to the Detective, someone across the diner tells the Donut Man his shoes are untied. He runs out of the diner screaming, the black coats following just after the Detective got his first shock. The coast is now clear, although many of the people are now dead. The Detective and Terry both survived by staying conscious, the Detective from the arm slap and Terry from his leg wound. They decide they will need to think up ways to keep themselves awake.

SCENE 33: In a hotel room, the Detective and Terry try out different needles they got from the knitters in another room. They keep large knitting needles in their pockets and put small pin cushion needles in the shirt collars up against their necks to keep alert and in pain at all times.

SCENE 34: The Detective and Terry are back on the street again when they find Ronald's childhood home. Remarking that things begin to go wrong at home, Terry tells the Detective this is our next stop. Unfortunately, the other man on the train, Bill is across the street. Terry cannot be seen by Bill or else Bill will kill him, so he encourages the Detective to go himself. The Detective makes it to the house, all while Bill looks on, smiling.

SCENE 35: Ronald's parents let the Detective into the house. The parents are kind of out of it, giving strange answers. They say they have not spoken to Ronald in a long time but get the impression that he is in a great deal of trouble now. Electrical sparks from the wall create small time jumps for the Detective, being asked about coffee to suddenly served it. The dad collapses, paralyzed on the ground, which the mom doesn't seem to think is that big of a deal. Their daughter and Ronald's sister, Celia walks in and after some introduction, invites the Detective to listen to records in her room. The mom encourages this, but the dad gets angry and suspicious at Celia and the Detective's intentions from this.

SCENE 36: Celia takes the Detective into her bedroom. She puts on a record and bares her breasts to the Detective, kissing him. The father listens and yells at them from outside of the door, referencing a song that Ronald used to sing. Celia asks the Detective to rub medication ointment on her breasts while she sings Ronald's song. This infuriates her father even further while her mother perks up at hearing Ronald's song. Her father goes to get the police while the Detective and Celia awkwardly make out, every other angle hurting her head. The police arrive outside the door and Celia tells the Detective a way to sneak out, all while yelling at her dad, implying he assaults her.

SCENE 37: The Detective goes up the backstairs where he meets a nurse looking after an old man, Ronald and Celia's grandfather. The old man is paralyzed but doesn't realize it. The nurse also tries to seduce the Detective by taking out her breasts, who is getting fed up with this. He crawls out of a window.

SCENE 38: On the roof now, the Detective jumps from one building to another. Sneaking into the building through a balcony, he is ambushed by a police officer in the hallway stairs. The cop shows the Detective different rooms in the building, with people being hurt and mutilated as well as sights like a bird with a broken neck doing a backwards somersault. A spark from the wall socket results in the policeman vanishing while the lights from the hallway begin to drain. The Detective walks up the stairs, bracing wind, until he reaches a door where he can hear the song "These Foolish Things (Remind Me of You)" playing inside.

SCENE 39: The Detective is greeted by a beautiful woman named Diana. She introduces herself, saying she is in the middle of putting on her makeup before going out tonight and invites him inside. The reverse electricity strikes again and the room begins to shake, bulbs explode, and electrical wires turning into hissing snakes. The Detective stays conscious via his neck pin and he keeps Diana conscious by shoving the knitting needle into her leg. When the electrical violence passes, Diana notes the strangeness of being saved because of a needle stabbed in her leg, but appreciates it, kissing the Detective. Like a dream, they almost supernaturally realize they were meant for each other. The Detective tells her that when they kissed, he saw a vision: the wall of flame (opening scene), three of his fingers burned off, three explosions of light in the sky, and three people unable to walk. Diana's aunt arrives to take her to the club they were going to, although she's embarrassed by how bad Diana's makeup look due to her seizure

during the electrical attack. Nevertheless, she decides to still go out that night and the Detective agrees to go as her date.

SCENE 40: Outside the house, Bill watches them from the bushes.

SCENE 41: A group of fifteen very well dressed people walk on the sidewalk, among them the Detective and Diana. “The Circle Club” consists of an enormous, neon ring illuminating the roof and a smaller, neon ring under it that you walk through as a door to enter the club. Something about the imagery intrigues or even disturbs the Detective.

SCENE 42: Inside the club is a 20s / 30s atmosphere, elegance and sophistication. The Detective and Diana walk arm in arm, falling more in love every second, something even strangers are commenting on it’s so obvious.

SCENE 43: A nice family evening with Dan, Bob, Deborah, and Ronnie. Deborah asks Ronnie if he is doing his homework as he scribbles something onto paper. It’s the same symbols he gave to the Detective at the hospital.

SCENE 44: The Detective and Diana are getting more and more lovey. They dance to a beautiful waltz as an old man proposes a toast to love. As they dance though, the Detective notices the light dimming, trying to ignore it while the old man’s monologue gets more deranged. Too many dimmed lights make it impossible to ignore, and when Bill enters the club, the Detective knows that the trucks and black coats have arrived. Suddenly, the cook bolts out of the kitchen screaming that the animals have come alive, bleeding at the mouth. An active, bleeding pig runs past the patrons, shocking everyone as the Detective and Diana hold each other tight.

SCENE 45: Two black coat trucks drive to the Circle Club.

SCENE 46: In the confusion, someone pulls out a gun and shoots the pig. This enrages the cook who tries to strangle the man. Out of nowhere, another man in a lumberjack outfit proclaims that he thinks he can throw that pig to the other side of the club. The crowd encourages this behavior even though it breaks the cook’s heart. While everyone else is focused on the pig, the Detective and Bill are focused on each other.

SCENE 47: As the trucks pull up outside, sparks fly and the people outside the Circle Club are caught on fire or convulse.

SCENE 48: The Lumber Man throws the pig from one side of the club to the other. The crowd roars in appreciation, too focused on this to notice the trucks outside. The Detective notices though and gives Diana needles to stab themselves with. The reverse electricity causes confusion and chaos among the club, all while lights shatter and more kitchen animals bleed horribly. The Donut Man gets up on stage while the Detective and Diana put themselves in weird positions, trying not to hurt themselves. The orchestra's music becomes more and more cacophony as they go insane. The black coats enter and begin electrocuting the club goers. The Detective and Diana cling to each other again, their love protecting them from the black coat's electrical prods. They solve this by separating Diana from him, dragging each away in other directions. The Detective, now surrounded by enemies and corpses, sees an unknown man in glasses (HANK BARTELLS) emerge from the darkness and shoot lightning from his fingertips, resurrecting the dead pig. With a wave of his hand, seemingly ventriloquism, he makes the pig talk and even comment on the Detective's fear of dogs, utterly horrifying the Detective who can barely stay conscious while Hank, Bill, the Donut Man, and pig all laugh at him.

SCENE 49: The trucks have left the Circle Club. The neon circles are only barely lit still. Terry runs towards the club.

SCENE 50: In high school, Ronnie sits in a dirty classroom, getting the signal he needs to recharge. As he walks over to the plug, his old, eccentric teacher spots him and asks Ronnie to write the correct equation to his question on the blackboard. Instead, Ronnie writes the symbols he scribbled to the Detective. The teacher asks another student to write the equation instead, while Ronnie continues to write the symbols. At the ringing of the school bell, Ronnie's head jerks back and his mouth opens. The teacher kicks Ronnie out of the room, still not yet charged.

SCENE 51: Ronnie searches the school for somewhere to plug in, finding the basement with a rehearsal hall. Inside is a band of teenage greasers (Johnny – guitar / vocals, Fred - bass, Al - drums), their fat, greedy manager (Mr. Barko), and his right-hand man (Mr. Green). Mr. Barko is mad at the band for their lackadaisical attitude when they could potentially win a record contract in tomorrow night's dance. The guitar player, Johnny plugs his cord into the outlet next to where Ronnie is charging. Playing music while Ronnie is plugged in results in Ronnie making strange noises, intriguing the band. They put him in front of a microphone, gathering a crowd of students entranced by Ronnie's voice. Proclaiming his name as "Ronnie Rocket," the crowd applauds, but

falls silent when the unplugged Ronnie collapses on stage. Dan and Bob burst in and take Ronnie away.

SCENE 52: While walking to their car, Mr. Barko catches up with Bob and Dan, persuading them to let Ronnie join the band. While the adults make the deal, Ronnie wanders to the grass in front of the school where a boy and a girl are play fighting and then kissing. Ronnie watches, fascinated, before walking in an endless circle.

SCENE 53: In Deborah's apartment, Dan and Bob explain the deal they made with Mr. Barko to Deborah over family dinner with them and Ronnie. If Ronnie becomes successful, they will get enough money to start their own hospital. Deborah is worried, first if they will be caught going out in public like this, but more importantly, that they would leave her if they found fame and fortune. She breaks down, but they comfort her and, after putting Ronnie in the next room, make love to her. Ronnie watches the ceiling.

SCENE 54: Dan, Deborah, and Bob (with medical kit for Ronnie) go backstage to find Ronnie. Finding him behind a locked door, Deborah leaves to find Mr. Barko or Mr. Green, while Dan and Bob are greeted by a nurse. Inside, a doctor and nurse examine Ronnie. The doctor recognizes Dan and Bob and realizes that they are not Ronnie's family but his experimenters. Bob and Dan attack and bind them so they can't spill the beans.

SCENE 55: Deborah convinces Mr. Barko that Ronnie needs Bob and Dan to get better. Together, they all go to see Ronnie.

SCENE 56: They are shocked to walk into Bob and Dan putting tape on the doctor and nurse's mouths, hastily proclaiming they will have to back out of their deal. Moments later, the band and M.C. awkwardly walk in to celebrate winning the record contract. Mr. Barko gets the band and M.C. to leave. Mr. Green uses a gun to get Dan to release the doctor, who reveals they were fired and barred for experimenting on terminal patients. Mr. Barko uses this new knowledge to blackmail Dan and Bob into letting Ronnie stay in the band. They reluctantly agree as the doctor free the nurse.

SCENE 57: Rehearsal. Ronnie speaks in half sentences while the band experiments different sounds and styles with Ronnie, twitching on the ground all while Bob, Deborah, and Dan look on nervously.

SCENE 58: After the rehearsal, Ronnie looks terrible. Bob and Dan think that Ronnie needs to stop in order to recover but Mr. Barko wants Ronnie to continue to make them money. Dan and Bob attack him, but the henchman, Mr. Green beats them easily, punching Dan's face and breaking Bob's hand. Humiliated, Mr. Barko leaves reminding them he can send them to prison any time he wants.

SCENE 59: In the recording studio, Ronnie's babbling (including about "Magic Hank") annoys the engineer, so Dan and Bob get him ready for the song. Bob and Dan discuss the possibility of a "bad" electricity. **Once it starts, Ronnie jerks, says "no," but after some initial electrical interference, Ronnie begins to groove perfectly with the music.**

SCENE 60: Upstairs, the equipment all caught on fire and now has to be put out. Despite this, the engineer believes they got the recording.

SCENE 61: Montage, showing the public become enamored with Ronnie Rocket, intercut with shots of Dan, Bob, and Deborah.

SCENE 62: The Detective wakes up in Bill's apartment with Bill and Terry standing over him. **Bill is furious at Terry for ever letting him out of his sight and says Terry must be punished for this, giving Terry painful knuckle sandwiches on the scalp.** The Detective pulls his gun out on both Terry and Bill, as well as Bill's wife Elane walking into the room. Terry tries to convince Bill to take him to the inner city to be more confused when they kill him rather than right here, right now, because he can walk on one foot. Bill demands the Detective show him, making Bill nervous how well he can kill him. **Bill explains that the Detective understands nothing, cannot succeed, and that without knowing why, Bill will have the Detective's gun by the end of the program, "Science World." The neighbor boy comes over to watch the show with them while their brat children scream and hit their mother.**

SCENE 63: Science World. Two scientists butt heads over who can screw in a screw.

SCENE 64: During the show, Bill gets up to get smokes. The Detective watches him carefully, disappearing into darkness across the room. But instantly, Bill reappears directly behind the Detective and takes his gun. **He explains that tomorrow, they are going to visit Hank Bartells. Bill shows the Detective his room to sleep, warning him not to escape and that he still has the gun. The Detective goes to sleep.**

SCENE 65: While the Detective sleeps, Bill's wife, Eleane enters the room and begins to undress. A creek outside the door ruins the moment and Eleane tells him that the neighbor boy, Riley wants to speak with him. Sneaking out to the living room, Riley shows him a special black box he made, through which he can watch Ronnie and the doctors. Riley says Ronnie is getting too much electricity and the Detective must find Hank Bartells before this happens. Bursting out of his room after hitting Eleane, **Bill takes the Detective, Terry**, and Riley **to meet Hank Bartells.**

SCENE 66: Bill takes Terry, Riley, and the Detective to a large, gated community in the middle of nowhere, another neon circle above the gate. The knitters have followed them to continue to fawn over the Detective, much to Bill's annoyance. Bill meets the guards at the gatehouse, who want to see the Detective stand on one leg. They are surprised he can do it this close to "the line," a threshold after a particular rock where one cannot even stand on two legs anymore. They give the okay for Bill and the others to enter.

SCENE 67: They enter a large stretch of darkness, moving closer and closer to the rock where the line begins. After crossing it, now in the inner city, the ground begins to slant, noises begin to hum, and everyone but Bill has trouble walking. Just when it seems they are about to collapse, Terry screams, "Now!" and jumps on Bill's back. They get the gun away from him, being flung in an irretrievable and deep oil sludge, and proceed to fight Bill collectively, eventually beating him to death. They banter over whether they believed Terry truly betrayed them, while Riley reveals he still has his black box to detect bad electricity. **Terry is terrified of the wart covered people who live here, but together they go on.**

SCENE 68: Months after Ronnie became famous, the rest of the band, Johnny, Fred, and Al, decide to bring in their own equipment behind Bob and Dan's backs and increase Ronnie's electricity levels. Ronnie is mortified and cries, irritating the band.

SCENE 69: Backstage, Mr. Barko finds the polyamorous trio. He gives them a smaller check than usual and tells them tonight Ronnie will be playing with Electra Cute. He wants them to continue working on Ronnie before the show and leaves. Dan, Bob, and Deborah all agree that tonight is the night for some sort of plan.

SCENE 70: Back in the inner city: distorted, dirty, demolished. With sound so loud they can barely hear, the Detective, Terry, and Riley all struggle to walk anywhere, their bodies pincushions of

needles to stay conscious. **They try to find a house to stay off the streets. Everywhere has scary people with warts doing weird things, but they need to find somewhere.** Seeing black coats all around, the Detective realizes that the symbolism of the circle is directly related to Hank and that's why shoelaces becoming untied freaked out the Donut Man earlier.

SCENE 71: Waiting in the bushes, they find another Donut Man approaching with his black coats, so the Detective shouts that his shoelaces are untied. This catches the Donut Man, his immediate black coats, and then all the black coats on the street to spontaneously combust.

SCENE 72: Another Ronnie montage. Newspaper clippings reveal that Ronnie is a sensation but kids are being burnt or juiced up for days from the electrical performance. One girl could actually touch him and is now known as Electra Cute.

SCENE 73: The band performs with Electra Cute, who acts like she's being electrocuted while singing and tap dancing. She gets a charge from Ronnie and they seem to have a great time until Ronnie starts banging his head on the ground and collapses. The band jolt Ronnie back to life with the dangerous, new equipment they showed off earlier. The show is better than ever, with twenty sax players behind Ronnie, but Ronnie is so worked up even his wig flies off.

SCENE 74: After the amazing performance, Ronnie is near death. Bob and Dan realize that Ronnie is being poisoned by too much electricity and needs serious medical help. Mr. Barko explains that Ronnie still needs to do another show tonight after the intermission. Dan and Bob chloroform Mr. Barko and escape with Ronnie.

SCENE 75: Deborah, Dan, and Bob sneak Ronnie out the backdoor and into their car. They bring him back to their laboratory and hook Ronnie up to multiple machines to help him.

SCENE 76: As donut men **begin to approach the Detective, Terry,** and Riley**, they convince a woman to let them into her house.**

SCENE 78: Inside her kitchen, the wart-covered woman says do not go to the basement where her daughter is having a party. Terry quickly agrees. Terry starts to cry from the pain in his leg but Riley convinces him to stay alert. **The woman falls asleep at the table** while the other three keep themselves awake.

SCENE 79: Dan and Bob try to save Ronnie but Deborah has a feeling that something bad is about to happen.

SCENE 80: Outside, the furious Mr. Barko pulls up to their building, demanding Mr. Green go inside and bring them all back. While inside Deborah reminds Ronnie that no matter what happens they will always love him, **Mr. Green goes up to the building, sees the lights on but no one is answering, and reports to Mr. Barko. They both go inside.**

SCENE 81: Dan and Bob ask Deborah to hide in the closet while Mr. Barko and Mr. Green shoot down the door. Mr. Green shoots at them, hitting machinery that wakes up the sleeping Ronnie. One of the bullets hits Bob, enraging Dan. Mr. Green shoots Dan, but Dan is able to keep coming at him. Reloading, Green kills Dan, and then unplugs all of the machinery so he and Barko can kidnap Ronnie. They hear a scream from the closet and Green shoots that too, killing Deborah. All three dead, they leave, deciding not to take any of Ronnie's equipment. The wall of fire appears.

SCENE 82: The door to the basement of the wart-covered woman's house opens. A sixteen year old girl covered in warts herself, gums bleeding, walks into the kitchen and takes a piece of rotting meat from the fridge, smiling her bloody smile at the Detective before going downstairs. They notice that black coats are now hiding in the darkness of the living room and the woman snaps awake, laughing. Riley, Terry, and the Detective go to the basement.

SCENE 83: Slowly, the Detective, Terry, and Riley **can only barely make out what's in the darkness of the basement. There are couples slow dancing. Suddenly the couples who were slow dancing, now with blood all over their mouths, scream and try to grab the Detective. They run into** a bathroom **and lock the door. There is a window at the top that shows the ground level.** Terry and the Detective push Riley up to it. **Then a pretty, wart-covered girl named Gerstein puts a knife to the Detective's throat and demands they dance or she'll kill him.** Terry, Riley on his shoulders, both remain quiet. **There's a knock on the door, where someone named Steve tells Gerstein it's time to leave.** Lightning shoots through the window, knocking Terry and Riley down and burning three fingers off the Detective's hand (like in his vision). Gerstein, scared, runs to Steve, and the three climb out the window.

SCENE 84: Stumbling in the street, the Detective, Terry, and Riley **find themselves in an abandoned oil rig** where black coats are throwing dogs 100 feet in the air to land alive on their rooftops.

After a rush of wind and strange noises, the Detective walks into the darkness beyond the rig to find Dan, Bob, and Deborah of all people. Alive?! The Detective recognizes them and approaches them as they stumble. They remember being shot but don't understand what's happening, Deborah crying. Dan and Bob ask to look at Riley's black box. They realize that the reverse electricity Ronnie warned about is real. The Detective shows them the symbols, which they recognize but never realized meant more than gibberish. There is major electrical interference coming from inside the power station, most probably housing Hank Bartells. Looking at the symbols, they realize they need the broken circle to counter Hank's circle. It's possible to go into the station and re-reverse the electricity, but it would be incredibly difficult for anyone to even approach. Only the Detective, still able to stand on one leg although only barely, can withstand the energy to approach Hank.

SCENE 85: Mr. Barko sees a failing Ronnie on stage and demands more juice, this time barely helping Ronnie.

SCENE 86: Backstage, the doctor who knew Dan and Bob does not know how to treat Ronnie and believes he will die.

SCENE 87: Dan and Bob realize they can use Riley's device, once the Detective finds the triangulator, to cut Hank's power every fifteen minutes, potentially giving them enough time for Terry to untie Hank's shoelaces. When they get there only the Detective and Terry will go inside, but for now, all six go together with reminders to keep sticking in those pins and needles.

SCENE 88: Ronnie rests on his cot, dreaming of Bob and Dan. The rest of the band decide to prank Ronnie, plugging Fred's bass into Ronnie and then playing it, shocking him into life while they laugh. When he starts convulsing and vomiting blood, they leave the room, while Ronnie, utterly alone, asks for Bob and Dan once again.

SCENE 89: The doctor and Mr. Barko look over Ronnie one night before leaving the room. He crawls to a wall outlet but is swamped by groupies invading the room before he can reach it. They touch and maul him until the cleaning lady enters and shoos them out. Trying still to plug himself in, the cleaning lady stops him, putting him on the bed so she can mop. Cruel now, she muses that her daughter is a fan but she thinks he's a little ginger animal. She plucks his hair, and realizing the red wig is a fake, takes it off and plucks the long brown hairs Dan and Bob put.

SCENE 90: Another show with Ronnie Rocket and Electra Cute. Mr. Barko wants Ronnie running hotter than ever. The show begins and Ronnie shoots forty feet worth of sparks, clearly in pain.

SCENE 91: The six arrive at the power station, surrounded by hundreds of donut men, black coats, and starved dogs. They are almost out of focus on what's the mission, so the Detective stabs their needles in a little deeper. The Detective and Terry wish the other four good luck, but they are surrounded by black coats. Hank seems to want all six to enter the power station. The Detective reminds them of the needles one more time.

SCENE 92: Inside the power station. They walk down a dark corridor, the only light huge arcs of electricity sparking overhead. One by one, they are unable to walk, at which point a black coat zaps them and carries them off. Terry is the second to last to fall, carried by donut men, leaving only the Detective, who can only barely make it to the end of the corridor. Out of the darkness walks Hank Bartells, who tells the Detective he's been expecting him and that tonight is the night Ronald dies. The Detective's reply turns to gibberish.

SCENE 93: Electra Cute gets another jolt from the screaming Ronnie, energizing her routine more than ever.

SCENE 94: The Detective tries to speak but can't. He turns around and sees that he is on stage in a stadium filled to capacity, and in every single seat is Hank Bartells, same thick glasses and everything. The black coats drop off the other five heroes, none of whom (including the Detective) are able to stand or do anything other than rise. The "real" Hank Bartells reenters the stage to huge applause from his lookalikes. Hank humiliates the Detective by saying if he stand on even two feet, he will give him the triangulator.

SCENE 95: Ronnie, in pain. The crowd, loving it.

SCENE 96: Hank continues to humiliate the Detective, now asking him if he can still recite the detective's motto. He wheels out the triangulator, a spectacular, diamond-shaped device, saying he can use it if he can say the motto. Instead, the Detective cannot even speak, gyrating and shaking on his head. The orchestra from the Circle Club plays in time to his shaking and makes the audience of Hanks laugh. Hank shoots lightning from his hands, opening the black curtains behind them to reveal the full stage: the 200-foot-tall wall of fire with souls silently screaming. The Detective tries to scream for them. He can't.

SCENE 97: On the other side of the stage, the fire pushes Deborah's lips on top of Bob's lips, bringing them back to life. She kisses Dan and Riley to resurrect them as well. Still groggy, they connect their black box to the cords coming from the triangulator and watch the Detective's next move.

SCENE 98: The band raises the voltage of their equipment plugged into Ronnie. Mr. Barko comes behind stage to get the device from Fred and raise the voltage to its maximum level.

SCENE 99: Terry crawls to Hank and tries to untie his double-tied shoes. Hank, thinking he's just crawling to try and stop him from torturing the Detective, is mildly amused and slants the floor to fall into the wall of fire. Hank shows the Detective a vision of his fate: turned into a dog bone to be chewed on for hundreds of years.

SCENE 100: Mr. Barko lowers and raises the dial, torturing Ronnie in its vibrations and movements. Electra Cute needs another jolt from Ronnie, but this time, it kills her, turning her into a burnt cinder in a dress. The crowd cheers.

SCENE 101: Like the crowd at Ronnie's show, the crowd of Hanks cheer the events at the power station. The Detective and his friends are almost at the point of sliding into the wall of fire, the screams inside now audible. Terry is desperately trying to untie Hank's shoes, who is now stomping on Terry's hands, not to stop him, but just to amuse the audience. Hank does not realize that the pain is keeping Terry awake and moving closer to untying the laces. Hank's power is almost down, but the Detective will only have a second or two to take advantage of it. Almost to the fire, Deborah tells her boys she loves them.

SCENE 102: Ronnie bangs his head to the Big Sax Band.

SCENE 103: Hank leaps away from Terry and pounces on the Detective. Hank morphs his face into that of a barking dog and then uses his finger lightning to blow open the Detective's chest and body. Burnt and deformed, he now looks exactly like Ronald did when he was in the hospital. The Detective, dying, almost reaches the fire when he sees Diana's face inside. This gets him angry enough to fight back, looking back to see Hank's (now back to his normal face) shoelaces are untied, the black box ready to go, and one final vision of Diana and Ronnie. The moment Hank's power goes off, the Detective shouts that Hank's shoelaces are untied. He screams in pain, breathing fire that incinerates a large portion of the Hanks

in the audience and partially destroys the giant glowing circle at the back of the station. The Detective turns the triangulator on. This destroys Hank once and for all and frees all of the souls, turning the fire into beautiful light.

SCENE 104: Outside the power station, all of the donut men and black coats burst into flame, which becomes the new, golden light.

SCENE 105: Diana floats towards the Detective, now looking like himself again, and the rest.

SCENE 106: The city becomes golden from a gigantic new sun.

SCENE 107: Ronnie floats into the air, becoming golden while Mr. Barko, the band, and everyone else turns to light. Ronnie floats gold in a blue-black space sky. The Detective, Terry, Bob, Dan, Deborah, Diana, and Riley **merge with Ronnie. The golden city is golden inside Ronnie. He sings a beautiful cosmic love song** and becomes a golden egg.

SCENE 108: Ronnie's egg is now one of many golden eggs float in a room with an ocean for a floor. In this room is a man with his back to us and his strangely beautiful daughter sitting on his lap. She asks him when the new universes will be born. He says soon and that he will get her a chocolate when that happens, delighting her. Across the room, a blue lady with four arms is doing a strange dance on a lily pad. One arm stops dancing and reaches out. A finger touches the one little golden egg. The woman smiles and laughs, "Ronnie Rocket!"

THE END